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11-17-1993

### Concert: Ithaca College Wind Ensemble

Ithaca College Wind Ensemble

Rodney Winther

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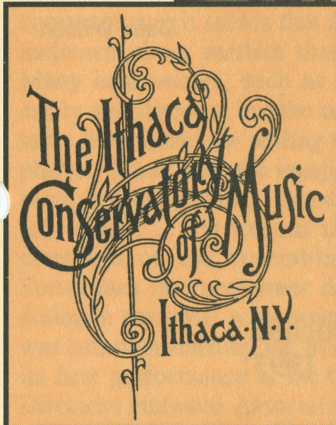
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Ithaca College  
Celebration  
of a Century  
1892-1992

ITHACA



Early catalog cover design



### ITHACA COLLEGE SCHOOL OF MUSIC

Ithaca College founder W. Grant Egbert  
on the steps of the Ithaca Conservatory of Music  
with student Helen Doyle Durrett '13



**ITHACA COLLEGE WIND ENSEMBLE**  
**Rodney Winther, conductor**

Fanfare (1965)

Hugo Montenegro

Autumn Walk (1958)

Julian Work  
(b. 1910)

Shakata: Singing the World into Existence (1989)

Dana Wilson  
(b. 1946)

**INTERMISSION**

Aegean Festival Overture (1967)

Andreas Makris  
(b. 1930)

Evan Feldman, graduate conductor

Calling, Ever Calling. . . (1990)

Dana Wilson

- I. We call to awaken the spirits*
- II. I call you home, my love*
- III. Call me, that we may dance and forget*

Mark Hill, oboe

**Walter B. Ford Hall Auditorium**  
**Wednesday, November 17, 1993**  
**8:15 p.m.**



Hugo Montenegro's *Fanfare* was written for, and first performed by Stan Kenton and the Los Angeles Neophonic Orchestra in 1965. Attempting to bridge the gap between classical music and jazz, this "third stream" music makes use of the traditional big band trumpet and trombone section sound in combination with a horn section, tuba and orchestral percussion. Mr. Montenegro is known mostly for his movie scores and his jazz compositions.

*Autumn Walk* was composed in 1957 by Julian Work and subsequently recorded by Frederick Fennell and the Eastman Wind Ensemble in 1959. It is Fennell's recording that brought this very unique work to the attention of the band world, and it remains to this day his most well known composition for wind band. Written in a neo-impressionist style, *Autumn Walk* evokes the sounds of Ravel and Debussy with its unique harmonies and tone color.

Dana Wilson wrote *Shakata* in 1989 following his first work for wind band, *Piece of Mind*. He writes the following program notes concerning the work: "The Australian Aboriginals believe that the countryside did not exist until the ancestors sang it, and that still, to be perceived, it must be conjured up by descendants following ancestral songlines. In the West, we also speak of such things as 'exorcizing evil' and 'bringing out the good in each one of us.' *Shakata: Singing the World Into Existence* is a sort of collective ritual whereby the ensemble conjures up—from the earth, from within. The term 'shakata' has no literal significance, thereby perhaps allowing it to become a translingual (or pre-lingual) intonement."

*Aegean Festival Overture* was written in 1967 as an orchestral overture for the Washington National Symphony and was premiered by that group under Howard Mitchell a year later at Constitution Hall. It was subsequently arranged for band by Major Albert Bader of the U.S. Air Force Band in Washington, D.C. From its opening dotted eighth rhythms, the overture reflects the Greek origins of its composer, who was born in Salonika, a colorful Aegean seaport.

*Calling, Ever Calling*. The formal performance of music is a curious process: one group of people playing or singing on a stage, with another group of people sitting quietly in rows of seats. Since one of the basic human drives is to communicate, it seems that the performing group on stage is calling out to the audience about matters that are very important—hopefully to both groups. Many instruments, such as the trumpet or flute, have the ability to call out easily and directly, but the oboe has always struck me as calling out but at the same time somehow pulling the sound—and with it the listener back toward the player. These were the images with which I began my oboe concerto, and so the piece is about calling: to awaken the spirits, to one's love, to dance so that we may forget . . . at various times, the oboist calls to the audience or different members of the ensemble, and ensemble members call to each other. Sometimes one performer dominates the conversation, sometimes a graceful dialogue emerges, sometimes pleas go unanswered. *Calling, Ever Calling*. . . was commissioned by the Mid-American Band Directors Association, and given its first performance at the 50th anniversary convention of the College Band Directors National Association in Kansas City, with Michael Henocho—oboist with the Chicago Symphony—playing the oboe solo.



Our soloist this evening is **Mark Hill**, assistant professor of music at Ithaca College. Mr. Hill has distinguished himself as an accomplished soloist, chamber musician, orchestral player and teacher. He has performed with many of this country's finest orchestras, including the Los Angeles Chamber Orchestra, the Orchestra of St. Luke's, Orpheus, the Mostly Mozart Festival Orchestra and the New York Philharmonic. In addition, he is a member of the New York Chamber Symphony and the Sylvan Winds. His extensive recording experience includes such labels as Columbia, RCA, Teldec, Delos, Koch International, CRI, Electra-Nonesuch, and Angel-EMI. He performed as English horn soloist on the Grammy-nominated Angel recording of Copland's *Quiet City* and *Music for the Theater* with Gerard Schwarz and the New York Chamber Symphony. Having earned his masters degree in Oboe Performance from the State University of New York at Stony Brook as a student of Ronald Roseman, Mr. Hill graduated previously from the North Carolina School of the Arts. Other mentors have included Joseph Robinson, Richard Killmer and Heinz Holliger.

## Creation Myth

Sing me up from the earth  
where I've listened in Clay for the song  
that would life me and loosen my bonds.  
Sing me up! Shatter rocks; scatter dust;  
draw me out. Oh, create me! Create me.

Only you have the power, Shakata, Shakata!  
Only you have the power to create me.

Drum me forth from the trees  
with a piercing tattoo. With a beat  
pull me straight through the bark; lure me down  
from the leaves; send the wind; drive the rain.  
Drum me forth! Oh, create me! Create me.

Only you have the power, Shakata, Shakata!  
Only you have the power to create me.

Come and conjure me out  
of the rivers and seas. With the force  
of your magic, put blood in my veins.  
Source of life, primal drop, fill me up  
with your spell. Oh, create me! Create me.

Only you have the power, Shakata, Shakata!  
Only you have the power to create me.

Life me out of the skies  
with your transforming power. Fill my lungs  
with your breath, give me spirit to soar.  
Give me wings; life me up; let me fly;  
Sing me life. Oh, create me! Create me.

Sing me up from the earth;  
drum me forth from the trees.  
Come and conjure me out  
of the rivers and seas.  
Pull me down from the thills.  
Life me out of the skies.  
Sing me love. Sing me life.  
Only you, Shakata!  
have the power, Shakata!  
Shakata! Shakata!  
to create

Sha --

ka --

ta--

me



# ITHACA COLLEGE WIND ENSEMBLE

## Rodney Winther, conductor

### Flute/Piccolo

Kathryn Knoll  
Lynne Kohlmeier\*  
Jeff McCool  
Kelly Prall  
Cheryl Wing

### Oboe

Matthew Jenkins\*  
Yvonne Opperman

### English Horn

Lisa Smolen

### E♭ Clarinet

Rob Wilson

### Clarinet

Shannon Ashe  
Tom Boyd  
Diana Cassar\*  
Andrea Cheeseman  
Jeremy Reynolds  
Amy Willis

### Alto Clarinet

Cheryl Jackling

### Bass Clarinet

Rebecca Weissman

### Contra-Bass Clarinet

Cheryl Jackling

### Bassoon

Yvonne Schwinge\*  
Sarah Stewart

### Alto Saxophone

Todd Morrison  
David Yusko\*

### Tenor Saxophone

Scott Shirk

### Baritone Saxophone

Michael Favreau

### Horn

Greta Houk  
Jill Preston  
Ann Stewart\*  
Helen Werling

### Trumpet

Matthew Byrne  
Amy Carpenter  
Eric Gerhardt  
Adam Hill  
Thomas Shadle  
Michael Vertoske\*

### Trombone

Craig Harrigan, bass  
Cedric Noel  
Scott Quinlan\*

### Euphonium

Bonnie Berry\*  
Melissa Fulmer

### Tuba

Bryan Doughty\*  
Ralph Wagner

### Double Bass

Heidi Krauss

### Piano

Jason Alfred

### Timpani

Thomas Burritt

### Percussion

Todd Caschetta\*  
Gus Burghdorf  
Ralph Caserta  
Shay Godwin  
Paul Griffin

### Graduate Assistant

Evan Feldman

\* indicates section leader

Members of the Wind Ensemble have been listed alphabetically  
to emphasize the rotation of parts within some sections  
and the importance of each individual.